

AGOSTINO STEFFANI

# STABAT MATER



Klavierauszug

MOSLER VERLAG WOLFENBÜTTEL





AGOSTINO STEFFANI

# STABAT MATER

für Soli, Chor, Streicher und  
Generalbaß (Orgel)

Komponiert nach 1706,  
bearbeitet von  
Heinrich Siebers

Klavierauszug:  
Fritz von Bloh

M O S E L E R V E R L A G W O L F E N B Ü T T E L

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Die Original-Partitur befindet sich in der Bibliothek des Britischen Museums zu London. Der vorliegende Klavierauszug wurde nach der von Dr. Heinrich Siebers nach einer Kopie von Dr. Friedrich Chrysander revidierten und bearbeiteten Partitur angefertigt.

Der Orgelpart (Organo) wurde ausgelegt und erscheint gesondert. In den sechsstimmigen Orchesterfällen war es nicht möglich, die Bewegung der einzelnen Instrumente klar wiederzugeben. Die gelegentlichen parallelen Quinten und Oktaven erscheinen in der Partitur als Stimmkreuzung.

	Tempo	Besetzung	Dynamik
Nr. 1	Largo	Sopran-Tutti	p
Nr. 2	Andante	Chor	f
		T. 43-49 Sopr. II	mf
		ab 4. Viertel T. 49 Sopr. II	mp
Nr. 3	Andante	Alt-Solo	mp
	ab T. 91 mit Auftakt		
	Andante più mosso	Tenor-Solo	mf
		ba T. 100 mit Auftakt	p
Nr. 4	Poco Allegro	Chor	f
Nr. 5	Andante	Baß-Solo	p
Nr. 6	Moderato	Chor	mp
		ab T. 232 entweder Soprane	
		oder auch Tenöre	
Nr. 7	Andante	Chor	f
		ab T. 271 Tenor-Solo	p
		ab T. 287	mf
		ab T. 295	f
Nr. 8	Lento	Alt-Solo, Tenor-Solo, Baß-Solo	pp
Nr. 9	Poco Allegro	Chor	mf
Nr. 10	Andante	Chor	f
Nr. 11	Andante	Alt-Solo, Tenor-Solo, Baß-Solo	p
Nr. 12	Adagio	Chor	p
	ab T. 410 Presto		mf-f

Fritz von Bloh



Agostino Steffani

# STABAT MATER

## I

2. Sopran

The first system of the musical score for the 2nd Soprano part. It consists of three staves: a vocal staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C), and two piano accompaniment staves in bass clef with the same key signature and time signature. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

5

The second system of the musical score for the 2nd Soprano part. It consists of three staves. The vocal staff has a key signature of one flat and a common time signature. The lyrics "Sta - - - - - bat ma - - -" are written below the vocal staff. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

10

The third system of the musical score for the 2nd Soprano part. It consists of three staves. The vocal staff has a key signature of one flat and a common time signature. The lyrics "- - - ter do - lo - ro - - - - sa jux - ta jux - - - ta" are written below the vocal staff. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Alle Rechte vorbehalten.

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15

cru - - cem la - - cry - mo - -

20

- - sa dum pen - de - bat, dum pen - de - bat

fi - - li - us, dum pen - de - bat fi - -

25

- - - - - li - us.



## II

30

1. Sopr. Cu - jus a - ni-mam ge - men - - - - -

2. Sopr. Cu - jus a - ni-mam ge - men - - - - - tem

Alt Cu - jus a - ni-mam ge - men - - - - -

1. Tenor Cu - jus a - ni-mam ge - men - - - - - tem con - tri -

2. Tenor Cu - jus a - ni-mam ge - men - tem, ge - men - - - - -

Bass Cu - jus a - ni-mam ge - men - - - - - tem

35

tem con - - - tri - sta - tam ac do-len - - - - - tem

con - tri - sta - - - - - tam ac do-len - - - - - tem

tem con - tri - sta - - - - - tam ac do - len - - - - - tem

sta - - - - - tam ac do - - - - - len - - - - - tem per -

tem con - - - - - tri - sta - tam ac do-len - - - - - tem per

con - tri - sta - - - - - tam ac - - - - - do - len - - - - - tem per -

40

per transi - vit gla - di - us.

per tran - si - vit gla - di - us.

per tran - si - vit gla - di - us.

tran - si - vit, per tran - si - vit gla - di - us.

tran - si - vit gla - di - us, per tran - si - vit gla - di - us.

tran - si - vit gla - di - us.

45

2. Sopr. O quam tri - stis et aff - lic - ta, et af - flic - ta fu - it

il - la be - ne - dic - ta ma - ter u - ni - ge - ni - ti: quae moe-

1. Sopr. quae moere - bat et do - le - bat, et do - le - -

2. Sopr. re - bat et do - le - bat, et do - le - - - - -

1. Tenor quae moe - re - bat et do - le - bat, et do -

55

- - - bat et tre - me - - - bat, dum vi - de - bat.

- - - bat et tre - me - - - bat, dum vi - de - bat. Na - ti

le - - - bat et tre - me - - - bat, dum vi - de - bat. Nati poe - -

60

Na - ti poe - nas in - - - dy - ti, na - ti poe - nas in - - - dy - ti.

poe - - - nas in - - - dy - ti, na - ti poe - - - nas in - - - dy - - - tis.

- - - nas, poe - nas in - dy - ti, na - ti poe - - - nas, poe - nas in - dy - tis.



## III

65

*Alt-Solo*

Quis est ho - - -

70

- - mo qui non fle - - - - - ret, qui non fle - - -

- - - ret Chri - - sti ma - - - - - trem si - vi - -

75

de - ret in - - - - - to - - - - - sup - pli - - - - -

80

- ci - o? Chri - sti ma - trem si - vi -

85

- de - ret in tan - to, in tan - to sup - pli - ci - o, in

90

*Tenor-Solo*

tan to sup - pli - ci - o. Quis non

pos - set con - tri - sta - ri, pi - am

95

ma - trem, pi - am ma - trem con - tem - - pla - ri do - - len - -

- - tem, do - len - - - tem cum fi - li - o? cum — fi - li - o?

100

105

Pi - am ma - trem, pi - am ma - trem — con tem - pla - ri do -



len - - - tem, do - - - len - - - tem cum fi - li - o, cum fi - li -

110

o?

## IV

115

Pro

Pro pec-ca - - - tis su-ae gen - - - - -

Pro pec-ca-tis su-ae gen - tis,

Pro pec-ca-tis su-ae gentis, pro pec-ca - - - tis su-ae

Pro pec-ca - - - tis su-ae gen - - - - - tis.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into two systems by a double bar line. The first system contains two measures, and the second system contains two measures. The music is written in a clear, legible font.

## 120

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 4/4 time with a key signature of one flat. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the bass staff. The score consists of 12 measures. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The bass line starts with a half note G2, followed by a quarter note A2, a quarter note Bb2, and a half note C3. The melody continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The bass line continues with a half note D3, a quarter note E3, a quarter note F3, and a half note G3. The melody then has a half note A5, a quarter note Bb5, a quarter note C6, and a half note D6. The bass line has a half note A3, a quarter note Bb3, a quarter note C4, and a half note D4. The melody then has a half note E6, a quarter note F6, a quarter note G6, and a half note A6. The bass line has a half note E4, a quarter note F4, a quarter note G4, and a half note A4. The melody then has a half note Bb6, a quarter note C7, a quarter note D7, and a half note E7. The bass line has a half note Bb4, a quarter note C5, a quarter note D5, and a half note E5. The melody then has a half note F7, a quarter note G7, a quarter note A7, and a half note Bb7. The bass line has a half note F5, a quarter note G5, a quarter note A5, and a half note Bb5. The melody then has a half note C8, a quarter note D8, a quarter note E8, and a half note F8. The bass line has a half note C6, a quarter note D6, a quarter note E6, and a half note F6. The melody then has a half note G8, a quarter note A8, a quarter note Bb8, and a half note C9. The bass line has a half note G6, a quarter note A6, a quarter note Bb6, and a half note C7. The melody then has a half note D9, a quarter note E9, a quarter note F9, and a half note G9. The bass line has a half note D7, a quarter note E7, a quarter note F7, and a half note G7. The melody then has a half note A9, a quarter note Bb9, a quarter note C10, and a half note D10. The bass line has a half note A7, a quarter note Bb7, a quarter note C8, and a half note D8. The melody then has a half note E10, a quarter note F10, a quarter note G10, and a half note A10. The bass line has a half note A8, a quarter note Bb8, a quarter note C9, and a half note D9. The melody then has a half note Bb10, a quarter note C11, a quarter note D11, and a half note E11. The bass line has a half note A9, a quarter note Bb9, a quarter note C10, and a half note D10. The melody then has a half note F11, a quarter note G11, a quarter note A11, and a half note Bb11. The bass line has a half note A10, a quarter note Bb10, a quarter note C11, and a half note D11. The melody then has a half note C12, a quarter note D12, a quarter note E12, and a half note F12. The bass line has a half note A11, a quarter note Bb11, a quarter note C12, and a half note D12. The melody then has a half note G12, a quarter note A12, a quarter note Bb12, and a half note C13. The bass line has a half note A12, a quarter note Bb12, a quarter note C13, and a half note D13. The melody then has a half note D13, a quarter note E13, a quarter note F13, and a half note G13. The bass line has a half note A13, a quarter note Bb13, a quarter note C14, and a half note D14. The melody then has a half note E14, a quarter note F14, a quarter note G14, and a half note A14. The bass line has a half note A14, a quarter note Bb14, a quarter note C15, and a half note D15. The melody then has a half note Bb14, a quarter note C15, a quarter note D15, and a half note E15. The bass line has a half note A15, a quarter note Bb15, a quarter note C16, and a half note D16. The melody then has a half note F15, a quarter note G15, a quarter note A15, and a half note Bb15. The bass line has a half note A16, a quarter note Bb16, a quarter note C17, and a half note D17. The melody then has a half note C16, a quarter note D16, a quarter note E16, and a half note F16. The bass line has a half note A17, a quarter note Bb17, a quarter note C18, and a half note D18. The melody then has a half note G16, a quarter note A16, a quarter note Bb16, and a half note C17. The bass line has a half note A18, a quarter note Bb18, a quarter note C19, and a half note D19. The melody then has a half note D17, a quarter note E17, a quarter note F17, and a half note G17. The bass line has a half note A19, a quarter note Bb19, a quarter note C20, and a half note D20. The melody then has a half note A17, a quarter note Bb17, a quarter note C18, and a half note D18. The bass line has a half note A20, a quarter note Bb20, a quarter note C21, and a half note D21. The melody then has a half note E18, a quarter note F18, a quarter note G18, and a half note A18. The bass line has a half note A21, a quarter note Bb21, a quarter note C22, and a half note D22. The melody then has a half note Bb18, a quarter note C19, a quarter note D19, and a half note E19. The bass line has a half note A22, a quarter note Bb22, a quarter note C23, and a half note D23. The melody then has a half note F19, a quarter note G19, a quarter note A19, and a half note Bb19. The bass line has a half note A23, a quarter note Bb23, a quarter note C24, and a half note D24. The melody then has a half note C20, a quarter note D20, a quarter note E20, and a half note F20. The bass line has a half note A24, a quarter note Bb24, a quarter note C25, and a half note D25. The melody then has a half note G20, a quarter note A20, a quarter note Bb20, and a half note C21. The bass line has a half note A25, a quarter note Bb25, a quarter note C26, and a half note D26. The melody then has a half note D21, a quarter note E21, a quarter note F21, and a half note G21. The bass line has a half note A26, a quarter note Bb26, a quarter note C27, and a half note D27. The melody then has a half note A21, a quarter note Bb21, a quarter note C22, and a half note D22. The bass line has a half note A27, a quarter note Bb27, a quarter note C28, and a half note D28. The melody then has a half note E22, a quarter note F22, a quarter note G22, and a half note A22. The bass line has a half note A28, a quarter note Bb28, a quarter note C29, and a half note D29. The melody then has a half note Bb22, a quarter note C23, a quarter note D23, and a half note E23. The bass line has a half note A29, a quarter note Bb29, a quarter note C30, and a half note D30. The melody then has a half note F23, a quarter note G23, a quarter note A23, and a half note Bb23. The bass line has a half note A30, a quarter note Bb30, a quarter note C31, and a half note D31. The melody then has a half note C24, a quarter note D24, a quarter note E24, and a half note F24. The bass line has a half note A31, a quarter note Bb31, a quarter note C32, and a half note D32. The melody then has a half note G24, a quarter note A24, a quarter note Bb24, and a half note C25. The bass line has a half note A32, a quarter note Bb32, a quarter note C33, and a half note D33. The melody then has a half note D25, a quarter note E25, a quarter note F25, and a half note G25. The bass line has a half note A33, a quarter note Bb33, a quarter note C34, and a half note D34. The melody then has a half note A25, a quarter note Bb25, a quarter note C26, and a half note D26. The bass line has a half note A34, a quarter note Bb34, a quarter note C35, and a half note D35. The melody then has a half note E26, a quarter note F26, a quarter note G26, and a half note A26. The bass line has a half note A35, a quarter note Bb35, a quarter note C36, and a half note D36. The melody then has a half note Bb26, a quarter note C27, a quarter note D27, and a half note E27. The bass line has a half note A36, a quarter note Bb36, a quarter note C37, and a half note D37. The melody then has a half note F27, a quarter note G27, a quarter note A27, and a half note Bb27. The bass line has a half note A37, a quarter note Bb37, a quarter note C38, and a half note D38. The melody then has a half note C28, a quarter note D28, a quarter note E28, and a half note F28. The bass line has a half note A38, a quarter note Bb38, a quarter note C39, and a half note D39. The melody then has a half note G28, a quarter note A28, a quarter note Bb28, and a half note C29. The bass line has a half note A39, a quarter note Bb39, a quarter note C40, and a half note D40. The melody then has a half note D29, a quarter note E29, a quarter note F29, and a half note G29. The bass line has a half note A40, a quarter note Bb40, a quarter note C41, and a half note D41. The melody then has a half note A29, a quarter note Bb29, a quarter note C30, and a half note D30. The bass line has a half note A41, a quarter note Bb41, a quarter note C42, and a half note D42. The melody then has a half note E30, a quarter note F30, a quarter note G30, and a half note A30. The bass line has a half note A42, a quarter note Bb42, a quarter note C43, and a half note D43. The melody then has a half note Bb30, a quarter note C31, a quarter note D31, and a half note E31. The bass line has a half note A43, a quarter note Bb43, a quarter note C44, and a half note D44. The melody then has a half note F31, a quarter note G31, a quarter note A31, and a half note Bb31. The bass line has a half note A44, a quarter note Bb44, a quarter note C45, and a half note D45. The melody then has a half note C32, a quarter note D32, a quarter note E32, and a half note F32. The bass line has a half note A45, a quarter note Bb45, a quarter note C46, and a half note D46. The melody then has a half note G32, a quarter note A32, a quarter note Bb32, and a half note C33. The bass line has a half note A46, a quarter note Bb46, a quarter note C47, and a half note D47. The melody then has a half note D33, a quarter note E33, a quarter note F33, and a half note G33. The bass line has a half note A47, a quarter note Bb47, a quarter note C48, and a half note D48. The melody then has a half note A33, a quarter note Bb33, a quarter note C34, and a half note D34. The bass line has a half note A48, a quarter note Bb48, a quarter note C49, and a half note D49. The melody then has a half note E34, a quarter note F34, a quarter note G34, and a half note A34. The bass line has a half note A49, a quarter note Bb49, a quarter note C50, and a half note D50. The melody then has a half note Bb34, a quarter note C35, a quarter note D35, and a half note E35. The bass line has a half note A50, a quarter note Bb50, a quarter note C51, and a half note D51. The melody then has a half note F35, a quarter note G35, a quarter note A35, and a half note Bb35. The bass line has a half note A51, a quarter note Bb51, a quarter note C52, and a half note D52. The melody then has a half note C36, a quarter note D36, a quarter note E36, and a half note F36. The bass line has a half note A52, a quarter note Bb52, a quarter note C53, and a half note D53. The melody then has a half note G36, a quarter note A36, a quarter note Bb36, and a half note C37. The bass line has a half note A53, a quarter note Bb53, a quarter note C54, and a half note D54. The melody then has a half note D37, a quarter note E37, a quarter note F37, and a half note G37. The bass line has a half note A54, a quarter note Bb54, a quarter note C55, and a half note D55. The melody then has a half note A37, a quarter note Bb37, a quarter note C38, and a half note D38. The bass line has a half note A55, a quarter note Bb55, a quarter note C56, and a half note D56. The melody then has a half note E38, a quarter note F38, a quarter note G38, and a half note A38. The bass line has a half note A56, a quarter note Bb56, a quarter note C57, and a half note D57. The melody then has a half note Bb38, a quarter note C39, a quarter note D39, and a half note E39. The bass line has a half note A57, a quarter note Bb57, a quarter note C58, and a half note D58. The melody then has a half note F39, a quarter note G39, a quarter note A39, and a half note Bb39. The bass line has

dit, vi - dit Je - sum in tor - - men - - tis et fla - gel - - -

- - dit Je - sum in tor - - men - - - tis et fla - gel - - -

tis vi - dit Je - sum in tor - - men - - tis et fla - gel - - -

- - tis vi - dit Je - sum in tor - - men - - tis et fla - gel - - -

- - - - - tis in tor - men - - - - - tis et fla - gel - - -

- - - - - tis et fla - gel - - -

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The music is in G major and 4/4 time. The lyrics are in Latin, and the score includes dynamic markings such as *p* (piano) and *f* (forte). The lyrics are:   
 lis, et fla - gel - - - lis, et fla - gel - lis, et fla - gel - - lis   
 lis, et fla - gel - - - lis, et fla - gel - tis, et fla - gellis, et fla - -   
 lis, et fla - gel - - - lis, et fla - gel - lis, et fla - gel - lis   
 lis, et fla - gel - lis, fla - gellis, et fla - gel - lis, et fla - gellis, et flagellis   
 lis, et fla - gel - - - lis, et fla - gel - lis, et fla - gel - lis   
 lis, et fla - gel - - - lis, et fla - gel - lis, et fla - gel - lis



150

sub - di - tum, et fla - gel - - - lis, et fla - gel - - - lis, et

- - gel - lis, et fla - gel - - - lis, et fla - gel - - - lis, et

sub - di - tum, et fla - gel - - - lis, et fla - gel - - - lis,

sub - di - tum, et fla - gel - lis, fla - gel - lis, et fla - gel - lis, fla - gel - lis,

sub - di - tum, et fla - gel - lis, fla - gel - lis, et fla - gel - lis, fla - gel - lis,

sub - di - tum, et fla - gel - - - lis, et fla - gel - - - lis,

*p*

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Latin: 'fla-gel - lis, et fla-gel - lis sub - di - tum.' The vocal parts are arranged in four staves, and the piano accompaniment is in the bottom staff. The music features a mix of eighth, quarter, and half notes, with some measures containing rests. The piano part includes chords and moving lines that support the vocal melody.

## V

140

*Bass - Solo* Vi - dit su - um dul - cem na - tum Mo - ri - en - tem,

*p* Mo - ri - en - tem de - so la - tum dum

145

e - mi - - - sit spi - - - ri - tum, dum

150

e - mi - - - sit spi - - - ri - tum.

## VI

155

E - ja mater, e - ja mater fons a - mo - ris  
 E - ja mater, e - ja  
 E - ja mater, e - ja  
 E - ja mater, e - ja  
 E - ja mater, e - ja  
 E - ja mater, e - ja  
 Orgel

160

me sen - ti - - re, me sen - ti - - re  
 ma - ter fons. a - mo - ris me sen - ti - - re  
 ma - ter fons a - - mo - ris me sen - ti - - re  
 ma - ter fons a - mo - ris me sen - ti - - re  
 ma - ter fons a - mo - ris me sen - ti - - re  
 ma - ter fons a - - mo - ris me sen - ti - - re  
 Orgel



vim do-lo-ris, fac ut te-cum, ut te-cum lu-ge-am, me senti-re

me sen-

me sen-

me sen-

me sen-

me sen-

165

vim do-lo-ris, me sen-ti-re vim do-lo-ris, fac ut te-cum, ut

ti-re vim do-lo-ris

ti-re vim do-lo-ris

ti-re vim do-lo-ris

ti-re vim do-lo-ris

ti-re vim do-lo-ris

170

te - cum lu - ge - am

fac ut te - cum,

fac ut

fac ut te - cum lu - ge -

fac ut te - cum lu -

175

fac ut tecum lu - ge - am, fac ut te - cum lu - ge - am

te - cum lu - ge - am, fac ut te - cum lu - ge - am

te - cum lu - ge - am, fac ut te - cum lu - ge - am

am, fac ut te - cum lu - ge - am

ge - am, fac ut te - cum lu - ge - am

*Klavier*



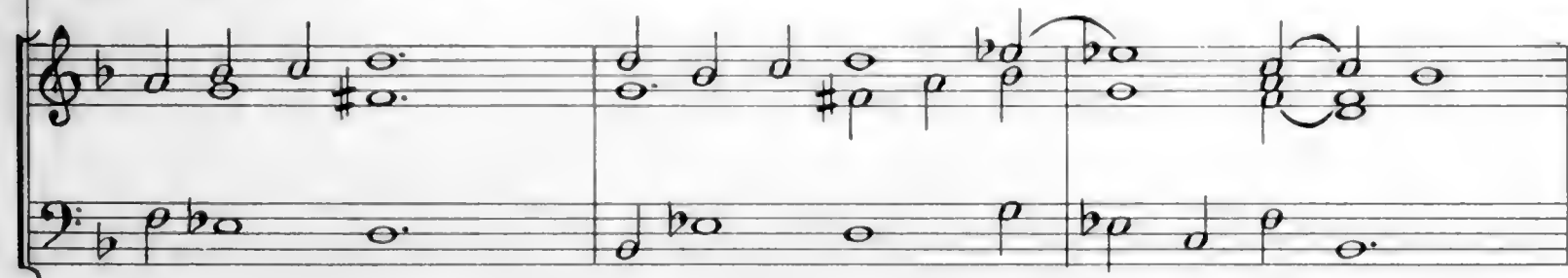
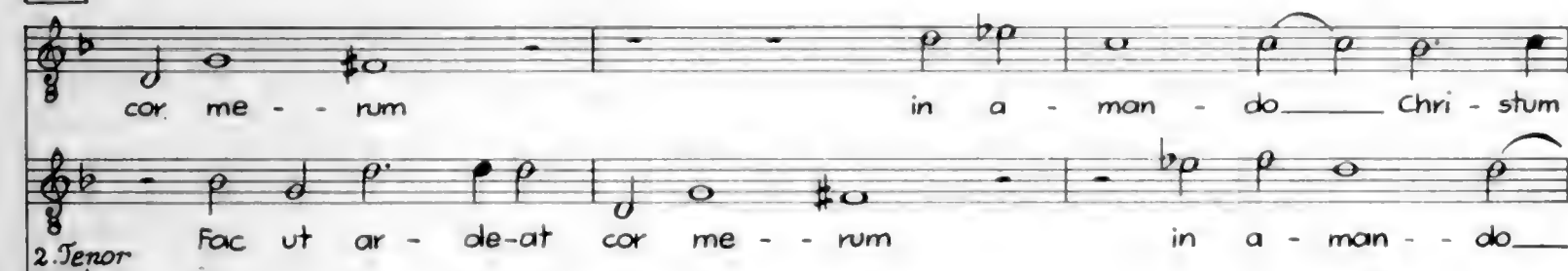
180



Fac ut ar - de-at



185



De - - - - - um, ut si - bi com - pla - ce - am,  
 Chri - stum De - - - - - um, ut si - bi com - pla - - - - - ce - am,

com - pla - ce - am in a - man - do Christum De - - - - -  
 com - pla - ce - am in a - man - do Chri - stum De - - - - -

um ut si - bi com - pla - - - - - ce - am, com - pla - ce - am,  
 um ut si - bi com - pla - ce - am, com - pla - ce - am, ut



Sanc - ta

Sanc - ta ma - ter,

Sanc - ta

ut si - bi com - pla - ce - am, com - pla - ce - am. Sanc - ta

si - bi com - pla - - - - ce - am, com - pla - ce - am. Sanc - ta

Sanc - ta

200

ma - ter, Sanc - ta ma - ter

sanc - ta ma - ter i - - stud a - - gas:

ma - ter, sanc - ta ma - - ter

ma - ter, sanc - ta ma - - ter

ma - ter, sanc - ta ma - - ter

ma - ter, sanc - ta ma - ter

First system of music. It consists of five vocal staves and a piano accompaniment. The vocal parts are in B-flat major and 4/4 time. The lyrics are: "i - - stud a - gas: cru - ci - fi - - xi fi - - ge pla - gas cor - - di". The piano accompaniment is in the right hand, with chords and single notes.

i - - stud a - gas:

cru - ci - fi - - xi fi - - ge pla - gas cor - - di

i - stud a - gas:

i - - stud a - gas:

i - - stud a - gas:

i - stud a - gas:

Second system of music. It consists of five vocal staves and a piano accompaniment. The vocal parts are in B-flat major and 4/4 time. The lyrics are: "i - stud a - gas: me - o, cor - di me - o va - - - - - li". The piano accompaniment is in the right hand, with chords and single notes.

i - stud a - gas:

me - o, cor - di me - o va - - - - - li

i - stud a - gas,

i - stud a - gas,

i - stud a - gas,

i - stud a - gas,

[illegible]

215

fi - ge, fi - ge, fi - ge plagas

fi - - xi fi - ge plagas cor - di me - - o, cor - - di

fi - ge, fi - ge, fi - ge plagas

fi - ge, fi - ge, fi - ge plagas

fi - ge, fi - ge, fi - ge plagas

fi - ge, fi - ge, fi - ge plagas

fi - ge, fi - ge, fi - ge plagas

me - o va - li - de, cordi me - o va - li - de, cordi me - o

220

cor-di me - o va - li - - de, cor-di me - - o  
me - - - - - o va - li - - de, cor-di me - - o  
cor-di me - - - - - o va - li - - de, cor-di me - - o  
va - - li - - - - - de, cor-di me - - o  
va - - - - - li - - - - - de, cor-di me - - o



225

va - li - de.

va - li - de.

va - li - de.

va - li - de.

va - li - de.

va - li - de.

*Clavier*

Piano accompaniment for measures 225-230, featuring chords and single notes in both hands.

Piano accompaniment for measures 231-235, featuring chords and single notes in both hands.

230

Piano accompaniment for measures 236-240, featuring chords and single notes in both hands.

1. Sopran  
Tu - i na - ti vul - nera - - - - ti,

2. Sopran  
Tu - i na - ti vul - ne - ra - - ti,

*Orgel*

tu - i na - ti vul - ne - ra - - ti tam dig -

tu - i na - ti vul - nera - - - - ti tam dig - na - ti: pro me

na - ti: pro me pa - - - - ti poenas me - - - - cum -

pa - - - - - ti poenas me - - - - cum di - - -

245

di - - vide, tam dig - na - ti pro me pa - - - - -

- - - vi - de, tam dig - na - ti pro me pa - - - - -

The musical score for measure 245 consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are "di - - vide, tam dig - na - ti pro me pa - - - - -" on the first staff and "- - - vi - de, tam dig - na - ti pro me pa - - - - -" on the second staff. The piano accompaniment is in bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

250

ti, poe - nas me - - - - cum di - - vi - de, poe - nas

ti, poe - nas me - - - - cum di - - - - vi - de, poe - nas

The musical score for measure 250 consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are "ti, poe - nas me - - - - cum di - - vi - de, poe - nas" on the first staff and "ti, poe - nas me - - - - cum di - - - - vi - de, poe - nas" on the second staff. The piano accompaniment is in bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

me - cum, me-cum di - vi - de, poenas me - - cum di - vi - de.

me - cum, me-cum di - vi - de, poenas me - - cum di - vi - de.

The musical score for measure 250 consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are "me - cum, me-cum di - vi - de, poenas me - - cum di - vi - de." on the first staff and "me - cum, me-cum di - vi - de, poenas me - - cum di - vi - de." on the second staff. The piano accompaniment is in bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

## VII

255

Fac —

Fac — me ve - re

Fac — me ve - re te - cum fle - re,

Fac me ve - re te - cum

Fac — me ve - re te - cum fle - - re, te - - cum

Fac me ve - re te - cum fle - re, te - - - - -

260

— me ve - re te - cum fle - - re.

te - - - - - cum fle - - re.

te - cum fle - - - - - re. Cru-ci-

fle - - - - - re.

fle - re, te - - - cum, tecum fle - - re. Cruci - fi - xo con-do

- - cum fle - - - - - re.

*Orgel*



265

donec e - go,

donec e - go,

fi - xo con - do - le - - - - - re donec e - go,

Cruci - fi - xo con - do - le - - - - - re donec e - go,

le - - - - - re donec e - go,

donec e - go, *Klavier*

270

donec e - go vi - - xero, donec e - go, donec ego vi - - xe

donec ego vi - - xe - ro, donec e - go, donec e - go vi - xe

donec e - go vi - xero, donec e - go, donec e - go vi - xe

donec e - go vi - xero, donec e - go, donec e - go vi - xe

donec ego vi - - xe - ro, donec e - go, donec e - go vi - xe

donec e - go vi - xero, donec e - go, donec e - go vi - xe

ro. ro. ro. ro. ro. ro.

*Solo* Juxta crucem te - cum sta - re,

te li - bentur so - ci - a - re

in planc - - - tu de - si - - - de -

*Orgel*

285

ro, *Klavier*

290

te li - bentur so - ci - a - re,

in — planc — — — — — tu de - si - dero, desi - - de-

*Orgel*

295

ro. *Klavier*

## VIII

300

*Alt - Solo* Vir - go vir - gi - num praecla - - ra,

*Ten. - Solo* Vir - go vir - gi - num praecla - - ra,

*Bass - Solo* Vir - go - vir - gi - num praecla - - ra,

*Orgel*

vir - go vir - ginum praecla - ra, mi - hi

vir - go vir - ginum praecla - ra,

vir - go vir - ginum praecla - ra,

305

jam non sis a - ma - - ra non sis ama -

mi - hi jam non sis a - ma - - ra non sis

mi - hi jam non sis a - ma - - ra non sis



ra, fac me te - cum, fac me tecum

a - ma - ra, fac me te - cum plan -

a - ma - ra, fac me tecum plan -

plan - ge -

ge -

ge -

## 315

re, fac me te - cum fac me te - cum

re, fac me te - cum plan -

re, fac me te - cum plan -

Three-part vocal setting with organ accompaniment. The vocal parts (Soprano, Alto, and Tenor) sing the text "ge-re, fac me te-cum" in a homophonic style. The organ provides a harmonic accompaniment with sustained chords and moving lines in both hands.

ge-re, —  
 — gere, fac me te-cum  
 ge-re, —

Continuation of the three-part vocal setting. The vocal parts sing "fac me tecum plan - ge-re." The organ accompaniment continues with sustained chords and moving lines.

fac me tecum plan - ge-re.  
 plan - ge-re.  
 — fac me tecum plan - ge-re.

## IX

325

Three-part vocal setting with organ accompaniment. The vocal parts (Soprano, Alto, and Tenor) sing the text "Fac, ut por-tem Chri-sti mor-tem, Chri-sti mor-tem." The organ provides a harmonic accompaniment with sustained chords and moving lines in both hands.

1. Sopr. Fac, ut por-tem Chri-sti mor-tem, Chri-sti mor-tem  
 2. Sopr. Fac, ut por-tem Chri-sti mor-tem  
 2. Tenor Fac, ut por-tem Chri-sti mor-tem  
 Orgel

330

tem, pas - si - o - nis e - jus sor - tem

tem, pas - si - o - nis e - jus sor - tem et

tem, pas - si - o - nis e - jus, e - jus sor - tem

335

et pla - gas re - co - le - re, re - co - le - re,

pla - gas re - co - le - re,

et pla - gas re - co - le - re, pas -

340

pas - si - o - nis fac con - sor - tem et

pas - si - o - nis fac con - sor - tem et pla - gas re -

- si - o - nis fac con - sor - tem et pla -

pla - gas re - co - le - re.

co - le - re.

gas re - co - le - re.

## X

345

Fac

Fac me pla - gas

Fac me pla - gis vul - ne - ra - ri,

Fac me pla - gis vul - ne -

Fac me pla - gis vul - ne - ra - ri, fac me

Fac me pla - gis vul - ne - ra - ri, pla -



350

me pla - gis vul - ne - ra - - - ri. Cruce

vul - - - - - ne - ra - - - - ri.

fac me pla - gis vul - ne - ra - - - ri.

ra - - - - - ri.

pla - gis, pla - - - gis vulne - ra - - - ri.

- - gis vul - - ne - ra - - - ri. Cruce hac in e - bri - -

*Orgel*

355

hac in e - bri - a - - - - - ri ob amorem, ob amo - rem

Cruce hac in e - bri - a - - - - - ri ob amorem, ob amorem fi -

ob amorem, ob amo - rem

ob amorem, ob amo - rem

ob amorem, ob amorem fi -

a - - - - - ri ob amorem, ob amo - rem

*Klavier*

fi - li - i, ob a - morem, ob a - morem fi - li - i.

- li - i, ob a - morem, ob a - mo - rem fi - li - i.

fi - li - i, ob a - morem, ob a - mo - rem fi - li - i.

fi - li - i, ob a - morem, ob a - ma - rem fi - li - i.

- li - i, ob a - morem, ob a - mo - rem fi - li - i.

fi - li - i, ob a - morem, ob a - mo - rem fi - li - i.

## XI

*Alt - Solo* In flam - ma - tur et ac - census per te

*Tenor - Solo* In flamma - tur et ac - census per te virgo, sim de-

*Orgel*

virgo, sim defen - - - - - sus, sim de - fen - - - - -  
 fen - - - - - sus, sim de - fen - - - - -

370

- - - - - sus in di - e judi - ci-i, in di - e in di - - ci -  
 - - - - - sus in di - - - e, in di - - - e judi - - - ci -

i per te, virgo, sim de - fen - - - - - sus, sim de -  
 i per te, virgo, sim defen - - - - - sus, sim de -

fen - - - - - sus in di - e, in di - -

fen - - - - - sus in di - - - e ju-di - ci-i, in

- - - e ju-di - ci-i, ju - di - - ci - i.

di - e ju-di - ci-i, ju - di - - - ci-i.

*Bass-Solo*

*Klavier*

fac me cruce custo-diri morte Christi, morte Christi prae - mu - - -



ri - - - - - ri con-fo-re - - - - -

This system contains measures 385, 386, and 387. The vocal line (bass clef) has lyrics 'ri - - - - - ri con-fo-re - - - - -'. The piano accompaniment consists of two staves (treble and bass clefs). Measure 385 features a half note in the bass and a half note in the treble. Measure 386 has a half note in the bass and a half note in the treble. Measure 387 has a half note in the bass and a half note in the treble.

- - - - - ri, confo - re - ri gra - ti - a, con-fo-re - - - - -

This system contains measures 388, 389, and 390. The vocal line (bass clef) has lyrics '- - - - - ri, confo - re - ri gra - ti - a, con-fo-re - - - - -'. The piano accompaniment consists of two staves (treble and bass clefs). Measure 388 features a half note in the bass and a half note in the treble. Measure 389 has a half note in the bass and a half note in the treble. Measure 390 has a half note in the bass and a half note in the treble.

390

- - - ri, con-fo-re - - - - - ri, confo - re - ri gra - ti - - a.

This system contains measures 391, 392, 393, and 394. The vocal line (bass clef) has lyrics '- - - ri, con-fo-re - - - - - ri, confo - re - ri gra - ti - - a.'. The piano accompaniment consists of two staves (treble and bass clefs). Measure 391 features a half note in the bass and a half note in the treble. Measure 392 has a half note in the bass and a half note in the treble. Measure 393 has a half note in the bass and a half note in the treble. Measure 394 has a half note in the bass and a half note in the treble.

## XII

395

Quando cor - - - pus

Quando cor - - - pus

Quando cor - - - pus mo - - - ri - e - - -

Quando cor - - - pus mo - - -

Quando cor - - - pus mo - - - ri - -

Quando cor - - - pus mo - - - ri - e - - -

400

mo - - - ri - e - - - tur. Quando cor - - - pus

mo - - - ri - e - - - tur. Quando cor - - - pus

tur, mo - - - ri - e - - - tur. Quando cor - - - pus

- - ri - e - - - tur. Quan - do cor - - - pus

e - - - - - tur. Quando cor - - - pus

- - - - - tur. Quando cor - - - pus

405

mo - - - ri - e - - tur.

mo - - - ri - - e - - tur.

mo - - - ri - e - - tur.

mo - - - ri - e - - tur.

mo - - - ri - e - - tur.

mo - - - ri - e - - tur.

410

*2. Sopr.* Fac ut a-ni-mae do-ne-tur Pa-ra-di-si, Pa-ra-di-si glo- - -

*Alt* Fac ut a-ni-mae do-ne-tur Pa-ra-di-si, Pa-ra-

*Orgel*

415

ri-a, Pa-ra-di-si,

di-si glo-ri-a, Pa-ra-di-si, Pa-ra-di-si,

*1. Tenor* Fac ut a-ni-mae do-ne-tur Pa-ra-di-si, Pa-ra-

Fac ut a nimae do-netur Pa-ra-di-si, Pa-ra-di - - si glo - - - - ri - - a, Para-  
 glo - - - - ri - - a, Pa-ra-di-si glo - - ri - - a. ———  
 glo - - - - - ria, Pa - - ra-di-si glo - - - - - ri-a, Pa-ra-  
 di - si glo - - - - - ri - - a, ———  
 Fac ut a - nimae do-

420

di - - - - si glo - - - - ri - - a.  
 Fac ut a - nimae do - netur Pa-ra-di-si, Pa-ra-  
 di-si, Pa-ra-di - - si glo - - - - -  
 Pa-ra-di - - si, Pa-ra-di - - - - si glo - - - -  
 netur Pa-ra-di-si, Pa-ra-di - - - si glo - - - - ri-a, Pa - -  
 Fac ut a - nimae do - ne-tur Pa-ra-di-si, Pa-ra-di - - - si, glo - - -  
 Pa-ra-di-si, Pa-ra-di - - - si glo - - - - -

Fac ut a - nimae do - ne - tur Pa - ra - di - si, Pa - ra - di - si glo - - - - -  
di - si glo - - - - - ri - - - - a. Fac ut a - nimae do - ne - tur Pa - ra -  
ri -  
ri - a. Fac ut a - nimae do - ne - tur Pa - ra - di - si, Pa - ra -  
ra - di - si glo - - - - - n -  
ri - a.

ri - a, Pa - ra - di - si glo - - - - - ri - - - - a,  
di - si, Pa - ra - di - - - si glo - - - - - ri - a, Pa - ra -  
a, Pa - ra - di - - - si, Pa - ra - di - si, Pa - ra - di - - - si  
di - - si glo - - - - - ri - - - - a,  
a. Fac ut a - nimae do - ne - tur Pa - ra -  
Fac ut



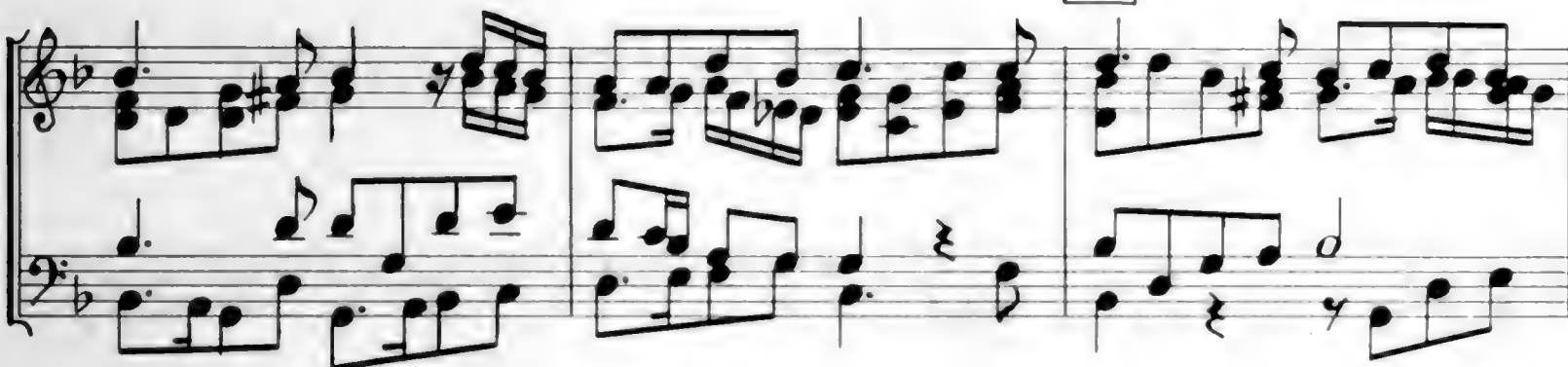
Pa - ra - di - - - si, Pa - ra - di - si, Pa - ra - di - si glo - - ri -  
di - si, Pa - ra - di - - - si glo - - - - - ri - - -  
glo - - - - - ri - a, Pa - ra - di - si, Pa - ra - di - si glo - - - ri -  
Pa - ra - di - si, Pa - ra - di - - - - si, Pa - ra - di - si glo - - - ri -  
di - - si glo - - - - - ri -  
a - nimae do-ne-tur Pa - ra - di - si, Pa - ra - di - si glo - - - - - ri - - -

a.  
a.  
a.  
a.  
a.  
a.

*Klavier*



440



men, amen, a - - - men, a - - men, a - - - men, a - - men.

A - - - - - men, amen, a - - - - - men, a - - - - -

Fac ut a - nimae do - ne-tur Pa - ra - di - si, Pa - ra -

ne - tur Pa - ra - di - si, Pa - ra - di - - - - si, Pa - ra - di - - - si glo - ria

A - - - - - men, a - - -

Fac ut

Fac ut a - nimae do-ne-tur Pa-ra - di - si, Pa-ra - di - - - - -

- - - - - men, a - - - - - men, a - - - - - men,

di - si, Pa - ra - di - - - - - si glo - - - - - ri - a, a - - - - - men, a - men

a - - - - - men, a - - - - - men, a - - - - - men,

- - - - - men, a - - - - - men, a - - - - - men,

a - nimae do-ne-tur Pa-ra - di - si, Pa-ra - di - - - - - si

- - - si glo - ri - a, a - men, a - men, a - men, a - men,  
 a - - - - - men. Fac ut a - nimae do - ne - tur Pa - ra -  
 a - - - - - men, a - - - - - men, a - - - - - men,  
 - - - - - men. Fac ut  
 Fac ut a - nimae do - ne - tur Pa - ra - di - si, Pa - ra - di - - - si  
 glo - - - - ri - - a, a - - - - - men, amen, a - - - - - men,  
 a - - - - - men, amen, a - - - - - men, amen,  
 di - si, Pa - ra - di - si, Pa - ra - di - si glo - - - - - ri - a,  
 a - - - - - men. Fac ut a - nimae do - ne - tur Pa - ra - di - - - si  
 a - nimae do - ne - tur Pa - ra - di - - - si glo - ri - a. Fac ut a - nimae do -  
 glo - - - - ri - a, a - - - - - men, amen,  
 a - - - - - men, a - - - - -

455

a - - - - - men, amen, a - - - - - men, a - - - - - men, amen,  
 di - si, Pa - ra - di - si, Pa - ra - di - si glo - - - - - ri - a,  
 a - - - - - men. Fac ut a - nimae do - ne - tur Pa - ra - di - - - si  
 a - nimae do - ne - tur Pa - ra - di - - - si glo - ri - a. Fac ut a - nimae do -  
 glo - - - - ri - a, a - - - - - men, amen,  
 a - - - - - men, a - - - - -



a - - - - - men, amen, a - - - - - men, a - - - - -

a - - - - - men, a - - - - - men, a - - - - - men,

glo - - ri - a,

ne-tur Pa-ra-di - - - si glo - - ri - a,

a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men,

men,

460

- - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.

a - - - - - men, a - - - - - men, a - - - - - men.

a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.

- - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.

amen, a - - - - - men, a - - - - - men, a - - - - - men.

a - - - - - men, a - - - - - men, a - - - - - men.

amen, a - - - - - men, a - - - - - men, a - - - - - men.





